

THE WOMEN'S CAUCUS REPORT

NATIONAL ART EDUCATION ASSOCIATION AFFILIATE

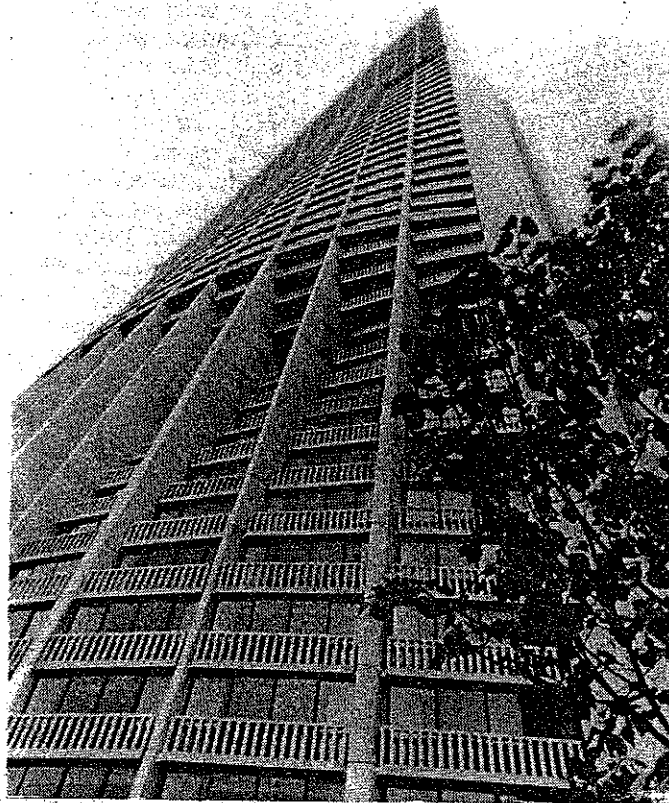
CONVENTION SPECIAL ISSUE 46
WINTER/SPRING 1990 - 1991

THE NAEA WOMEN'S CAUCUS REPORT WANTS TO FUNCTION AS A READERS FORUM AND WELCOMES ARTICLES, LETTERS, BOOK AND EXHIBITION REVIEWS, NEWS ITEMS, SYLLABI FROM COURSES INVOLVING WOMEN IN ART AND EDUCATION.
PLEASE SEND YOUR CONTRIBUTIONS TO:

KATHY CONNORS, EDITOR
SOUTHERN CONNECTICUT STATE UNIVERSITY
ART DEPARTMENT - EARL HALL
501 CRESCENT STREET
NEW HAVEN, CT 06515

DEADLINE FOR SUMMER ISSUE: JUNE 1, 1991

SPECIAL NOTE: USUALLY THE REPORT IS PUBLISHED IN THE FALL, WINTER AND SPRING. HOWEVER, DUE TO THE FACT THAT THIS YEAR'S NAEA CONVENTION IS TAKING PLACE EARLIER THAN USUAL, WE ARE CHANGING THAT USUAL POLICY. TO BETTER SERVE MEMBERS, WE ARE CREATING THIS SPECIAL PRE-CONVENTION ISSUE AND THE POST-CONVENTION ISSUE WILL BE MAILED IN THE SUMMER. THANK YOU FOR YOUR PATIENCE. WE HOPE THAT THIS MEETS WITH YOUR APPROVAL.



*Important Note:
see inside for:
Women's Caucus
~ luncheon sign-up
~ convention overview
for women's caucus.
Looking forward to
seeing you there!
Kathy -
Your editor*

NAEA Convention in Atlanta

March 20-24, 1991



Jean MacLane, *Seaside Situation*
(lates 1920s).

THE PRESIDENT'S PEN
CARMEN ARMSTRONG
PRESIDENT,
NAEA
WOMEN'S CAUCUS

Excitement mounts as the annual NAEA conference nears. I'll be looking for that dramatic viewpoint of the Atlanta Marriott Marquis lobby that was on the postcard sent me. However, the location and hotel is only a small part of the allure of an NAEA conference. The real benefits come from sharing time with friends who care about things you do, the intellectual stimulation of listening and contributing to ideas about art education, and the professional updating that occurs in so many ways!

Planning ahead may have some payoffs. Start now to figure out how you can be an actively participating member in the whole conference and especially in the Women's Caucus events, presentations, and the business meeting. **You should exercise your right to have a voice in the decisions made at the business meeting.** What other organization which represents you asks so little? Your presence is critical at this once-a-year opportunity. Here is a preview of some business we will address and a preview of conference events related to Women's Caucus.

1991 Women's Caucus
BUSINESS MEETING

According to the NAEA Women's Caucus By-Laws, nominations for the president, president-elect, secretary, and treasurer offices are to be submitted by a nominating committee at the annual business meeting (1991 NAEA conference in Atlanta on Friday, March 22. Please see the conference program (enclosed) for confirmation of this information and the room assignment.)

At the business meeting we will hear statements by the nominees for the president-elect position, and cast votes for

the candidate of our choice. The 1991 president-elect will serve in that capacity for two years, beginning at the end of the 1992 business meeting. Criteria for the Women's Caucus President position may remind you of members who qualify and would contribute in this capacity. To quote from Issue 24 of THE REPORT:

"President

1. Takes Initiative and responsibility for tasks and follows through.
2. Sustained commitment and interest in Women's Caucus activities, and the women's movement.
3. Has previous experience in leadership role(s).
4. Should have some positional stature in terms of contributions to the field of art education.
5. Politically astute - assertive but not aggressive.
6. Ability to have discourse with diverse groups without evoking hostility from these groups.
7. Strong individual - a mature person who will not take adversity personally.
8. Strong organizational abilities.
9. Major commitment to job as President with a full realization of the time needed for adequate leadership of the NAEA WC (about 10 hours a week).
10. Access to secretarial and correspondence services."

In addition to meeting the criteria of the president, the president-elect should be willing to learn from and cooperate with the incumbent president, be willing to commit time to the office, and view the job as more than a trainee role - specific tasks and responsibilities should be delegated to the president-elect.

Copying these criteria is a humbling experience, and I am sure that I fall short in many ways. There is one criterion that I cannot meet and which I have operated well with a substitute. I do not have access to secretarial and correspondence services. Thank goodness for my own user-friendly MacIntosh personal computer! This is no advertisement, but it is indispensable for a do-it-yourself person. Likewise, the criteria for the Women's Caucus offices suggest qualities that are likely to contribute to the successful leadership of the Caucus as a guide in nominating persons. The criteria do not describe one magical person! The person eventually elected to the office needs active support and communication from each officer, coordinator, and member. Initiative must arise from all directions; and gratefully, I have seen evidence of that in my first term. Thank you! And may it continue!

To date, one excellent person has been nominated for the president-elect office and additional nominations may be made prior to or at the business meeting. There could be several qualified nominees each term. According to the By-laws, a letter from the nominee stating why the position is desired and a vita are required. This would mean coming prepared with these items to the business meeting. And, as mentioned, a statement by the nominee is expected at the business meeting.

Our recent procedures have been to elect no president-elect for the president's first year of office. That is one of two options provided in the By-Laws. The second option is that the nominating committee can present a candidate who will serve two years as president-elect. That would mean voting at the 1991 business meeting for a one year president-elect and in 1992, a two-year president-elect. Please think about these options and any capable person(s) whom you will nominate.

NAEA Constitution charges affiliates with the purpose to "study problems related to their area of concern; conduct a program of professional activities; and their duty to inform the NAEA Board through the Delegates Assembly on an annual basis of concerns, needs, and proposals relating to their particular interests." Women's Caucus members multiply the eyes and ears of one officer many times. Please alert me to issues that should be addressed at the business meeting so that I can include them on the agenda, and members can consider these issues. As always, the "new business" item can accommodate last minute concerns.

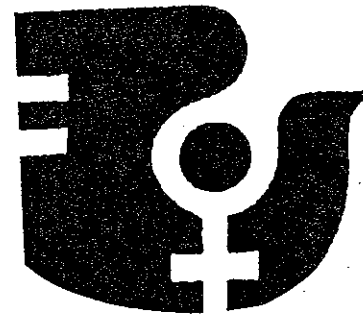
Mary Stokrocki already wrote a suggestion for speakers for the 1992 conference in Arizona. This is the kind of thinking ahead that keeps an organization alive. Thanks Mary!

If there are other suggestions, do not hold back, bring them to my attention very quickly.

Carmen Armstrong
Box 13 B
Sycamore, IL 60178



Carmen Armstrong
Women's Caucus President
School of Art
Northern Illinois University
DeKalb, Illinois 60115



1991 women's caucus presentations

Four of the Women's Caucus presentations have been scheduled for "Arrival Day" Wednesday, March 20. As you plan your Spring schedules and arrange your air flights, you may want to keep that in mind.

Business Meeting

The Women's Caucus Business Meeting will take place on Friday, March 22, in the State Room, 5:00-5:30 PM

McFee & Rouse Awards

The June King McFee and Mary Jane Rouse Awards ceremonies will be held in the Bunn Room on Saturday, March 23, 8:30 - 10:30 PM.

WOMEN'S CAUCUS LUNCHEON SATURDAY, MARCH 23, 1991

11:15 TOUR OF THE ATLANTA MEMORIAL ARTS
BUILDING

THE ATLANTA COLLEGE OF ART
Woodruff Arts Center, 1280 Peachtree Street,
N.W., Atlanta Georgia 30309

For information contact Ellen Hayes
(404) 898-1164

12:00 LUNCHEON AT THE CHEF'S GRILLE
(ADJACENT TO THE MEMORIAL ARTS BUILDING)

2:00 TOUR OF THE HIGH MUSEUM OF ART

1280 Peachtree Street, N.E.
Atlanta, GA 30309

For more information call: (404) 898-1147

BOOK REVIEW

Sharon Kesterson Bollen, Ed.D.
College of Mount St. Joseph
Cincinnati, OH

Women Artists of Russia's New Age 1900 - 1935, by M.N. Yablonskaya
Ed. and introduced by Anthony Parton
Rizzoli International Publications, Inc., New York, 1990, 248 pages, \$50.00, hard cover

Russia's early 20th century history and culture have become topics of increasing interest to Western readers. As members of the Women's Caucus, we may find particular fascination for the cultural role played by the women artists of this period. Their boldness, individuality, and leadership in the avant-garde movement broke with the prevailing stereotype of women artists and led to an explosion of creative energy that rocked the foundation of Russian art for the first two-and-a-half decades of this century.

Women Artists of Russia's New Age introduces 14 women artists who are especially representative of this tumultuous period. While familiar and expected artists, such as Natalya Goncharova, Lyubov Popova, and Alexandra Exeter, are profiled, there are also lesser-known but significant artists discussed. Each woman is presented separately with a text addressing her life and work. There is often critical discourse of the art works, and frequent comparisons of the artists' works to those of other artists, both male and female. The author attempts to place the works in both an art historical context and a personal/professional continuum. A "General Chronology" and an "Artists' Chronology" follow the text as do a "Selected Bibliography," and a "List of Illustrations."

The book is divided into four roughly chronological sections: "Women on the Brink of Modernism," "The Amazons of the Avant-Garde," "Women Artists and the 'Chamber Art' of 1920s and 1930s," and "Two Soviet Sculptors." The crisp, appealing layout is enhanced by the 284 beautiful illustrations, 83 of which are in vivid color. It is rare, helpful, and exciting to see such lavish examples of each artist's work presented. Formal and candid photographs of each woman are also provided. Each artist's chapter is concluded with "Documents," consisting of direct quotes by the artist, her colleagues, and/or the author, in various forms - e.g., letters, journals, reminiscences. The production quality of the book is superb, which adds immeasurably to the pleasurable experience of perusing its contents.

The author, M.N. Yablonskaya, a senior lecturer in the Faculty of the History of Art at Moscow State University, chose to investigate the period 1900 - 1935 because, she contends, women artists conceived a new role for themselves. Anthony Parton, editor and translator, believes that this first major publication devoted to the subject is "a carefully considered account of the unique contribution made by Russian and Soviet women artists during one of the most volatile and exhilarating periods of their history. (p.7)"

A most striking aspect of this tome is the realization that Russia's women artists were involved in a multitude of creative endeavors. While painting and sculpture may predominate, there are numerous examples of "applied arts" - book design, toy making, stage design, furniture, fabric design, shell cameos, magazine covers, illustrations, and more. There is a feeling of dynamic energy being expanded in an almost frenetic manner, as though the artists were somehow cognizant that their time for explosive and significant creative activity was limited. And, indeed, by the mid-1930s, the general development of the Soviet culture suppresses female perception, and for a long period, "its contribution ceased to be distinctive. (p. 12)"





**LINDA F. ETINGER
MARY ROUSE ACCEPTANCE SPEECH
APRIL 7, 1990**

I would like to begin by thanking the individuals who were involved with my nomination and the Women's Caucus for granting me this award. At this stage of my career, it is a unique experience to be given an opportunity to talk about my personal perspectives on art education, especially when the evaluation of what I will say is tacitly positive in advance!

My work addresses such issues and opportunities surrounding the education and learning of adults - including a broad base of populations that can be served in today's changing system of higher education. The proliferation of terms that are used to talk about new patterns in the post secondary educational arena, such as "adult education", "life-long learning", "professional development", "continuing education", "in-service training", and "women's education" reflects a larger contemporary acknowledgment of the cognitive and cultural differences that exist among people, and the burgeoning roles played by higher education in an attempt to meet varied educational needs.

I am convinced that Art Education has a central and important role to play in the development of higher education and the education of adults as a whole. We are both a complex field and a connecting field, with plenty of experience that enables us to perform as leaders in an evolving academic community. At a time when visual communication is assuming a predominant place in many areas of society, it is alarming to note the numbers of people who believe that "things visual" have nothing to do with their lives. The dearth of art education in elementary and secondary schools, the current debate surrounding the NEA and public funding of the arts, and the pervasiveness of visual phenomena in many areas of our contemporary information society are all examples that point to the need for art education.

In the Department of Art Education at the University of Oregon I work within a larger context of a School of Architecture and Applied Arts, including departments of

fine arts, art history, planning, public policy, and management, architecture, interior architecture, landscape architecture, and a program in historic preservation. This environment provides me with fertile territory in which to develop my professional interests, which focus on the centrality of the visual arts in a way to exist in the world and the value of cross-disciplinary collaboration as a way to function. My own academic background includes a degree in art history from Southwest Missouri State University, a degree in studio art - metalsmithing from Illinois State University and a degree in art education from the University of Oregon. Perhaps because of this experience, it is not possible for me to consider issues in art education without seeing connections and relationships among these and other areas.

My work has been guided by a pervasive enthusiasm and respect for people - in particular, those with whom I live day to day: my colleagues, students, and family. I am curious about how people learn, and I try to enable myself and others to envision expanded possibilities. I approach my work as much as possible in a collaborative manner, working with students and colleagues in my own department, across campus, and outside of the established academic environment. Very often my work involves the examination of practice. My understandings of art and the aesthetic are informed by examinations of the ways in which "the visual" (visual objects, visual strategies, visual information) functions in people's lives. An important goal in all my work is to bridge a separation that has evolved as conventional divisions between *expert knowledge* and *lived experience*. I believe this separation has contributed to the hierarchical system of higher education that is in many cases repressive and restrictive. When contemporary practice is examined against time-honored definitions, it is evident that anomalies exist. These anomalies provide the specific foci for my work, in which I relate the areas of research methods, academic administration, and curriculum design.

In the area of research, my work addresses methods termed qualitative. In two recent articles published in *Studies in Art Education*, I provided frameworks that identify and extend the application of (1) descriptive methods for data collection, and (2) interpretive approaches to data analysis. In the first article, I build upon work from the field of anthropology and education, addressing the topic of ethnography in education. An array of these kinds of studies has been developed by art educators over the past twenty years. My purpose is to present a taxonomy consisting of fourteen approaches to conducting on-site descriptive research. I hope this taxonomy is used and further developed by art educators and others as a guide for the careful conceptualizing and design of a range of descriptive studies in our field. It is structured in a way that focuses on the significance of relationships between choice and method and underlying theoretical assumptions. It is presented to encourage the use of on-site descriptive techniques, and discrimination among different approaches most often lumped under the single category of "ethnography". In a more recent article, written in collaboration with my colleague Jane Maitland-Gholson, I am developing another taxonomy designed to explore the underlying interpretive nature of all research.

This taxonomy is based upon research in literary theory - in particular the area of text analysis. Different arts predominate in theoretical dialogue in different time periods - concepts from literary theory contribute important ideas today in the study of interpretation and meaning. This article is meant to provide an entry into ways to analyze and interpret the meaning of various forms of "text", including verbal, visual, and behavioral phenomena. Currently Dr. Gholson and I are working on a follow-up piece that will explore the ways that art educators are already involved in the investigation of theoretical issues and practical applications concerning various interpretive conventions. We will be looking at the work of authors in our field including Joanne Guilfoil and her work with cognitive maps and behavioral maps, Terry Barrett and his work with interpretive stages in photography, Robyn Wasson and her visual inventory method, and Martin Rayala and his work with ethnographic drawing, among many others.

In the area of academic administration, my work is based upon a belief in the value of interdisciplinary and participatory team efforts. The term "interdisciplinary" is problematic. Disciplines exist in higher education for historical reasons. Today, the content of many disciplines is shifting as fields of study evolve that cross traditional boundaries. But the structure of higher education is not conducive to the development of shifting disciplines. Budgets, political territories, and the concept of "ownership of knowledge" all mitigate against the design of educational programs that view topics from a multidimensional point of view. As a consequence, and as a way to prevent much valuable study from falling through the cracks, programs termed "interdisciplinary", that reach beyond traditional university departments, must be developed. The list of interdisciplinary programs with which I have been involved, including seminars, conferences, publications, and off-campus degree programs, continue to grow. I spent four years directing an annual computer graphics conference, designed with an educational focus, which pulled together faculty from art education, fine arts, architecture, computer science, mathematics, science, and journalism, and individuals from the larger professional community. As you know, electronic information can be used in various forms, including text, image, sound, and numbers. Today, as various electronic machines converge, these kinds of information can also be merged, as evidenced in the facsimile machine and interactive video. And as computers and other forms of technology become more and more pervasive, the need for visual literacy among many groups is increasing. Art educators have much to offer. For example, as director of a master's degree program in applied information management, I am able to point to the centrality of visual information in the continued education of professional managers operating in today's high technology corporations. This interdisciplinary off-campus graduate degree, located in a large metropolitan area, was developed at the request of and in cooperation with representatives from industry. It offers individuals working toward professional positions as information managers a program of study that combines course work in information systems, business management, and visual/telecommunication.

The course in visual communication, including *Information Design & Presentation* and *Design & Computing* provide students with the academic edge needed to operate as leaders in our information society. Our academic goals in these courses include: the importance of visual literacy and art criticism in a contemporary, information based environment; the study of design as it relates to electronic communication; and an awareness of aesthetic and ethical choices in the development and application of high technology. There are many aspects of this degree program that fall outside traditional university approaches. Students are encouraged to enter the program with varied backgrounds including data processing, management, journalism, graphic communication, education, etc. Faculty from varied departments, with my direction, are experimenting with team teaching of some content areas. Professional consultants contribute market-driven points of view through the presentation of special workshops. Many of the students in this degree program have over ten years professional experience in some area of information management - their opinions and expertise are solicited and expected in the curriculum planning and flow of classroom interaction.

My work in curriculum development addresses visual inquiry and art content, presented through the use of instructional strategies designed to foster personal responsibility, commitment, and empowerment. My efforts have been geared toward programs for students traditionally served and also not traditionally served by our field. The topic of women in art allows me to explore approaches to curriculum that more nearly reflect patterns of interaction and learning experienced by women historically. These patterns are not the same as those traditionally found in most institutions of higher education. In particular, I have been working, with the assistance (of) two graduate students, on an experimental participatory curriculum in a course called *Women and Their Art*. Our goal is to develop ways of teaching that allow examination of the larger community cultural values without dismantling personal belief systems. One objective is to validate the life experiences of some women (and men) students who currently feel disenfranchised in higher education. Students attending these courses come from many disciplines on campus, including Women's Studies, sociology, art history, and political science. The curriculum incorporates the concept of collaboration as an important way to function. The process of collaboration is demonstrated in the making of a quilt, which is studied as a valid and productive educational metaphor. You can read about this curriculum experiment in the July 1990 issue of *Art Education*.

In another curriculum experiment, I organized a team of faculty from the School of Architecture and Allied Arts to plan and implement a course examining a topic of mutual interest - art criticism. Our academic goals in this course included: the examination of strategies for teaching art criticism which are appropriate to diverse audiences; the examination of varying views of the role of the art critic and art criticism in educational contexts; and the exploration of relationships that exist among the practice of art criticism, critical theory, and aesthetic theory. With the support of grant money, faculty from art history, fine arts,

architecture, and art education organized an art criticism course designed for students throughout the School. The architectural critic from San Francisco Chronicle also participated. Even though we work in the same school, faculty and students rarely have the opportunity to interact. Degree requirements, disciplinary specializations, and the departmental structure of the School keep us apart, although topics of interest may directly overlap. I am happy to announce that the course will be offered for a second time next year. I will be working this time with a faculty member from the Landscape Architecture Department - and I am looking forward to seeing how the content and presentation of the course will shift and evolve with her input. Under my editorship, the lectures presented during the first offering of the course were worked into papers this year which form the contents of the third issue of a journal published from our department, titled *Controversies in Art & Culture*. Articles address the topics of: feminist issues in art criticism; issues in architectural criticism - both vernacular and conventional; issues in the professional art criticism arena; and issues in the field of art education. I invited faculty in the Department of Art Education to each respond to one of the articles, in order to begin a professional dialogue. The journal provides a valuable addition to current literature in the area of art criticism education, and I hope it will be used in various courses around the country, and encourage additional dialogue.

My ideas and interests concerning the role of art educators as leaders find direct application in a course I teach titled Arts Administration. Academic goals in this course include: a focus on an interdisciplinary approach through an examination of traditional academic divisions that tend to obscure the rich interconnections that exist among arts disciplines; and the study of management and learning as collaborative and participatory. At the core of this course is a principle developed in cooperation with Jim Hutchens from the Ohio State University called "interprofessional education". Educating future arts administrators who will be able to address complex demands of collaborative management requires the design of professional development programs in higher education that support cooperative values. Interprofessional education is designed to bring together future arts administrators from diverse disciplinary backgrounds to study content, goals, and management methods of separate but related groups that now comprise the arts organization complex. This year I am team teaching the course with a woman who works as assistant to the dean for research in the Business School, and also as a professional arts consultant. Guest presentations will be made by several members of the professional community. You read more about the concept of interprofessional education in the article Dr. Hutchens and I wrote last year for *Designs for Art Education*.

In all of this, I draw upon others both in and outside the field of art education for direction and insight. Most certainly my study with June King McFee left a profound mark. Her own research in the fields of anthropology and psychology, resulting in a focus on cultural and individual differences, set an excellent model for the benefits to be had from reaching out to other fields and respecting various cognitive and cultural approaches.

My own experiences have proven time and again that developing ways of bringing people together who have mutual interests, but who come from varied disciplinary backgrounds, results in situations that promote creative insight and productive learning. The ideas and critical perspectives of my colleague Beverly Jones have also been important - in particular her notions of the value of critical thinking and her innate wariness of what she terms "the hardening of the categories" provide a constant light for my efforts. Finally, I am indebted to Rogena Degge, who, as department head at the University of Oregon, allows me to try new things and supports me as I take risks. This award is truly a recognition of each of these individuals, and many more. I hope my work encourages others in our field to celebrate the importance of art education in our world, and to live the connections.



The King and Queen of Harlem, about 1975. Alfred Smith. Oil on canvas. Photograph courtesy of the Museum of the National Center of Afro-American Artists.

**NAEA NATIONAL CONVENTION: ATLANTA
GEORGIA
WOMEN'S CAUCUS LUNCHEON**

SATURDAY, MARCH 23, 1991

If you wish to attend the women's caucus luncheon, please fill out this form and send it to

**CYNTHIA ANN BICKLEY-GREEN
1604 CLAY STREET
CEDAR FALLS, IOWA 50613**

NAME _____

ADDRESS _____

PHONE _____

1 _____ YES I will attend the Atlanta
College of Art Tour

2 _____ YES I will attend the Chef's
Luncheon Grille Luncheon

3 _____ YES I will attend the Tour of the
High Museum

YES _____ I WILL BRING _____ GUEST(S)

SPECIAL NOTES :

INVITED LUNCHEON GUESTS

DANA CIBULSKI, ARTIST

Early participant in the Feminist Art Movement who now lives in Decatur, GA.

OFELIA GARCIA

President of the Atlanta College of Art, a creative artist, and an administrator. Her service includes membership in such noteworthy organizations as the Board of Directors of the College Art Association; the Commission on Women in Higher Education; the American Council on Education; the American Academy of Religion; and the Society for Values in Higher Education. Her earlier activities include: Presidency of the Women's Caucus for the Arts, 1984-1985 and service on the National Advisory Board, 1983-1986; the College Art Association, Committee on Placement Ethics, 1987-1988; and the Committee on Minority Issues, Association of American Colleges, 1988.

KEYE MC CULLOCH

Director of Information and Education of the Madison-Morgan Cultural Center in Madison, GA, and Administrative Director of Nexus Contemporary Arts Center, Atlanta. Arts Administrator McCulloch holds a Master of Arts in Music Theory and Composition from the University of Wyoming and is a certified Montessori teacher.

LISA TUTTLE

Gallery Director of the Atlanta College of Art, an artist whose found object installations call to mind romantic idealism and communicate a spirituality even as they examine human representation and gender in a structural context. Her videos explore primal biological codes beneath the many visions of a pluralistic culture. Contemporary Chicano, Latino, Caribbean, black, feminist, Southern, folk, artists and children have benefited from her efforts to represent their work in exhibitions across the United States.

MIRIAM SHAPIRO

Artist and Professor, one of the founders of the Feminist Art Movement and writer, best known for her patterned images. She has exhibited her work at the Hirshorn and National Gallery in Washington, D.C. A graduate of the University of Iowa, she holds honorary doctorates from the California College of Arts and Crafts and the College of Wooster, Ohio.

ELIZABETH WRIGHT-INGRAHAM

Architect and Planner, who has worked on projects to study and assess the development of the western plains for human habitation. She has designed houses and housing developments appropriate for the ecological systems found in these sites. Her contribution to education includes the development of the Wright-Ingraham Institute where in she called upon scholars from many fields to study the nature of the site of the institute.

